

13
Brachigraphy, Post-writ,
OR,
THE ART
OF
Short-writing.

The Summe whereof is couch-
ed into one Table, plainly demon-
strating the whole Method of the
INVENTION.

By W. FOLKINGHAM his Maie-
sties Post of Stamford.



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To the Reader.



*I*N the breeding of this small Bodie of Short-writing I aymed at the husbanding of the Hand (as of Time and Place) that it might not with distorted Characts be discustomed from good formes of usuall Letters; and to that end of the selected particles of their severall structures, I have composed part of my Alphabet, which with a few short Rules (of the due disposure of the Characters) comprised in two Chapters, containes in effect the whole Art. Touching th^e steeme of the Method, the iudicious may satisfie himselfe, put it to the Test, and determine of the difference

To the Reader.

twixt it and other formes, both for easie compassing and for speedie, close, secret, and pleasant dispatch. For the Angles, Breaches, Passages, Combinations and other Dimensions in this and in all other writings, are so manifest to the Eye (of iudgement) that a meere stranger to the Art may plainly discern the compendious and commodious frame of words, and by consequence be a competent iudge of the most active, swift, and close penship of severall Inventions resolved unto him by exemplarie demonstration. But these curious incorporations of Letters varied into diuers Spellings by ordinary Impression, by Incorporation, by Implication, doe varie one and the same Writ into severall expressions, and so necessarily incumber the Lexion. A shrewd incumbrance sure, when a iudicious Tutor stands alwaies prest at elbow (or rather at each hand one) to trayne and teach to spell and speake, I meane the sence

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sence of the Place by precedent and sequent dependence, which at an instant doth trace out, lead and tread the roadway to the Reading, and clearly discusse all difficulties, which indeed are nothing (for matter of intrication, but rather the very praise of the Invention, if duly estimated) to the various Lections in euery language attributed to the selfe same words, which carrying identitie of sound and composure, doe yet transerre the sence to farre different significations, without any imputation of confusion or imperfection to the Tongue. And all these difficulties (admit them such) are easily salued, and halfe the fourth Chapter, and all the fifth saued by applying my Letters to those formes of Short-writing, which intimate regionarie Vowels by contiguitie of Consonants (not by their contingence) as mine doth many times, and to which no Alphabet can be more accommodate; for then all coniunctions of

A 4 Characters

To the Reader.

Characters will be meere Incorporations sans Implication of Vowellage or intrication of the Lecture. But I haue confined my selfe to a more exact Method, which recompenseth th' expence of some few more minutes (which yet I may not graunt) borrowed to th' attayning of this Theorie with the profitable purchase of many houres gaine in the Praxis, rather than for the idle fond esteeme of a small measure of truant Time (once to be lent but oft repaid with loane) be alwaies bound to distracted and exorbitant Wanders, which are growne tedious both in Writs and Wits. For euery Practique hath its Art, and euery Art its Compendium, which built vpon a few selected Bases, balks all circulating Complements as deuiations and extrauagants, if they pursue not the direct Medium to the Meta in Quest. In approouement of which Practise my Pen (to post to the Post-writ) pitches period with crame of friendly entertain,

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*entertaine, which obtained shall ever
oblige me to challenge the grand Cham-
pion S. George himselfe to afford thee
the like at Stamford, where Post-sure
the Post-les Posture of one of us (though
neither disclayme the Post) thou mayest
finde at Exeter Inne, where sans Rest
I rest*

Thine in this and that

WILLIAM FOLKINGHAM.

The Record of MARCVS MANILIVS
1660. yccres agoe, touching the Art of
SHORT-writing.

*Hic et erit felix Scriptor cui Litera verbum est.
Quia Notis Linguam superat cursumq; loquenti;
Excipiens longas noua per compendia voces.* (sing
Her'th Pen-post blest shal be whose words imprel-
One Charact is, who Tongue with Quill out-strips
Long speeches in compendious Writ expressing.

The Post-writ to the POST.

*D*fly thy place and Pen may stile the Post;
Stamford thy Stage (where Arts the Muses yore,)
(Strangers Thee since by Troopes) (aluted host,)
To speed the States Command; and with quaint Lore
Thou packs thou Posts (in faire-concht current glose)
And sealest up my Lines with secret skrowes;
Whose closure Oedipus can nere disclose,
Nor once unwind my Laborinthian Clewes
Which cause the winged Pen to equipage
The fluent tongue with Characts luminous,
The Margent small to paralel the Page,
The Vade-mecum the Voluminous
Bulks of selected Books of choyssest Writs,
Their Principles, their Axiomes their Flores,
Their Abstracts brieft the Marrow of their Wits,
Their Extracts chiefe and Quintissence of Stories:
My Lines so limne and looke the treasure
Of pretious Time and trustfull Secresse.

THE



THE ART OF *Brachigraphy.*

CAP. I.

*Of the Definition and Division of the
ART.*



BRACHIGRAPHY is
the Art of *Short-writing*
impressed in compendi-
ous *Time* and *Place*.

Short-writing is either
of the bare Letter, or of
Words composed of Letters. That I call
Literall or *Elementall*, this *Dictionall* or
Verball.

CAP.

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CAP. 2.

Of the Alphabet of Characters.

THe Alphabet composing the structure of words in this Method, is distinguished into three sorts of *Characters*, according to the severall scite and analogie they hold with the supposed *Line* or *Rulé* you write by.

1 The first sort are such as range-with, or keepe-about the ordinary pitch of the *Rule* or *Rome*, exceeding neither in *height* nor *depth*, as are the *Medials* or *Regulars* being all the Alphabet except eight long Letters.

2 The second are *Altals* drawne from above, and landing at the foote of the *Line*, viz. *f. l. q. t.*

3 The third are *Basals*, falling from the *Head* of the *Line*, and landing below the *Foot*, viz. *b. p. r. w.* Yet all these *Irregulars* are reduceable, and are oft contracted (*b.* and *t.* onely excepted) to *Medials*: so *w.* becomes a *Conuert*, both *de facto* and *de iure*, to *w.* his proper *Character*. The
sole

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sole *Caveat* in these contractions is, that the haire stroaks in *p.* and *q.* be shorter than the latitude of the *Line* to distinguish them from ioynings with *c.* the sloape.

C A P. 3.

Of incorporated Letters and double Consonants.

THe *Incorporation* of Letters is a succinct contracting of *Charaēts* into selfe-bodied structures either *Concretine*, when they are made one by a selfe-lineall and immediat continuation of the Stroak, where imagination, rather than sensible distinction or connexion, limits th'extention and latitude of each severall Letter therein comprised. Or *Discretine*, when they are incorporated by Angular or *Lateral* coniunction, discovering the particular formes and extents of their severall *Charaēts*.

Concretes are such as are noted in the Table with *c.*

These *Incorporations* are further encreased by a punctuall practise to imply *Precedence*

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cedence and *Duplicitie*. Of the first, the incorporates *lp. lr. fr. pr. gth.* by a punct vnder them are inuerted into *pl. rl. rf. rp. ght.*

Of the second sort are all the *Irregulars*, which being of the same scite or posture with *b.* doe oft comprise it, intimated onely by punct ouer or vnder th^r incorporation to point forth the *Precedence*. *Discretes* are those (and others) in the Table left without notes.

Here I would aduise you to be perfect in the Table for the Letters and *Elementall Incorporations*, to rest well at each Stage, not chopping into another Chapter till you haue well ruminated on the last, and neuer to post-ouer nor quit a *Principle* nor an *Element* till both memorie and hand finde or forme it prest for your impression.

C A P. 4.

Of the Places and Regions of the Vowels.

THe Vowels are not alwaies expressed by penning their peculiar *Chara^{ct}rs*, but implied

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implied very often by puncts, places or touches, *vt sequitur.*

Euery Row or Rainge of Letters or Words doth admit (imaginarily) of a *Diapent* or fivefold diuision by parallel-lines cutting longwayes through the breadth of the Letters or Line.

The first Paralel in height and Right runs along the space betwixt the heads of the *Altals*, and th'other Letters (in *Medio scilicet*) for *a*.

The second leuels the heads of the *Medials* and *Basals* for *e*.

The third cuts through the Center or midst of the *Medials* for *i*.

The fourth runs by and rules the feet of the *Medials* and *Altals* for *o*.

The fift and last Paralel lines the space twixt the feet of the *Basals* and th'other for *u*. see the demonstration.

In all which the Puncts in the Paralels imply the five Vowels respectiue-ly futable to their stationall Regions and priorities in vulgar enumeration, and must be laterally placed to the Dexter or Sinister Hand of the Consonant respecting the precedence and sequence
of

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of the implicable vowel, see the Table.

7 In like sort and position are Letters placed a part in Vowel Regions to imply interceding Vowels, but most eminently in paralels of *a. i. u.* This disjunct Implication is the vsuall forme of intimating Vowels in other inuentions of *Short writings*, and the like practise here supersedes all incumbrance of intricati-
on through various Lexions.

8 There is another Implication of Vowels by single or mediate touch or coniunction of Consonants respectively and indifferently for all, but most frequently for *e. i. o.*

9 But the peculiar Implication of Vowels in this Method is attributed to the immediate laterall and single touch of Consonants in Vowels Regions.

10 Here note the Punctus *o. later* (or laterall touch) attends the *Medians* retaining regionarie right of vowelage both in their eleuation and depression.

11 The same Implication holds in double Consonants, which in that respect are euer esteemed as *Singles*.

Here might I conclude Implication,
fauc

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saue that the Art hath lent to the two Letters that sound and style it so a *Ternarie* of By-Characts for peculiar vles, viz. the two small Characts to *r*. and the blot to *r*.

The first *r*. to begin a syllable where the Basal frames not so fitly for that purpose.

12

Th'other *r*. being the least production of or to a punct, is constant to his colours, though he march most in the *Rere*, sets vp his rest to be no *Bigamus* nor *Ambodexter*, and hands but with one at once, for such lineall league extended to two Consonants dissolues the *r* and the double touch turnes Vowell, as in f. 8.

13

Beüdes this *r*. to auoid confusion with *n*. neuer ioynes with it, yet it admits punctuall production (like *n*. produced to an acute point for th'old *Brachigrapher* &c.) to produce the syllable by implying *e*. after *r*. by th'extention.

14

For *r*. it is conuerted to the Literal or Liturall punct. (the Center that all things tend vnto) and attends most the tayle of Consonants, to dissolue and

15

B

blot

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blot out vowels of implication.

16

In other places, tis implicable like other Consonants.

C A P. 5.

Of the nullifying or making void the Implication of Vowels.

1 **T**He Implication of Vowels by conjunction of Consonants is sometimes drowned in the Incorporation, but most remarkeably by punct or Letter found in the first or last paralel (ouer or vnder the point of connection) transferring the vowell to the puncture.

2

Also a double touch in the Line annihilates all coniunctiues of applying *e. i. o. yet g. d. ioyning* thus (o) through thre Regions, stands soly on the sole and base to intimate and spell the immenfurable Basis of all blisse and goodnesse *God* soly good and infinite. For pendent Incorporations they are not within compasse of angular touch and are therefore founded sans Vowels, saue those of prolation (a point not now toucht

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toucht though of much vse) as *fr. lp. tr.*
But the greatest scruple is when Con-
sonants angularly ioyned are yet soun-
ded without vowell, as the double Con-
sonants *rd. rm. nc. ng. ns. rs.* which are
as vsually so taken, as for their spellings
red. rem. nec. neg. nes. res. nor is the re-
forming of this variation of Lexion ve-
ry necessary in this Art, which aymes
more at speedy dispatch in writing than
in reading, yet may the nullitie be noted
with any peculiar marke.

The ioyning of Vowels and Conso- 3
nants implies onely themselves; yet a
Vowell set apart from a Consonant goes
not without implication of vowellage,
as in *dian* Ca. 4. f. 7.

So much for the Literall part. The
Verball ensues.

CAP. 6.

Of the Contracting of writings.

THe best Enginere in deriuing Na-
uigable Passages from vnpassable
Currents confines not himselfe either to

B 2

cut

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cut a thorow-new Foſſe or to rectifie the old Channel for his Conuoy, but purſueſth'one and followeſth'other as Art and the *Medium* ſhalldemonſtrate. In like manner hauing hitherto run the Level of a new Tract in this my inuention, here will I pitch a Lock and fall into the Current of antient abbreviations already ſounded for good Tracts to piece-vp a portable Conuoy for my Poſt-writ.

The Contracting of Writings is the penning of a part for the whole, and is either of ſingle words or of Sentences.

The Contracting of words is the leauing out of ſome letters comprised in the full compoſition and prolation of the ſame; and this is either *Medial* or *Final*.

Medial Contraction is the penning of the beginning and termination of the Word with a daſh over the ſame to note the defect; ſo *anima* is contracted to *an̄*, apoſtimate made *ap̄ate*, melancholia *m̄lia*, miſerecordia *m̄ia*, ſpiritus *ſp̄us*, honourable *hoble*: yet ſome intermedial Letters of eminence may be uſefully inſerted,

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serted, as *adstron* administration, *anq̄tie* antiquitie, *temtus* tempestuous: but the dash is superfluous in Characterie.

To this Place may be referred the writing of words after the vulgar sound; as for beaurie, carique, deaw, goodnesse, myrrhe, neighbour, righteous, tongue; write buti, caric, du, gudnes, mir, nibor, ritus, tung: so xlent, dilog, ruly, surgin, vement, for excellent, dialogue, ruthfully, chirurgion, vehement.

Also the Contracting of two or moe words into one, as *noſtin*? for *noſtine*? lilo for *licentiam interloquendi*: *Vinum Cos* for *Vinum colore, odore, sapore insignitum*. So the seauen deadly Sinnes are intimated by one word in this verse:

Si mortem vites semper Saligia vites.

So Ile for I will; wele dut, wee will doe it; thuse, the vse; th'our, the hower.

The syllable *con*, serues well for cion, sion, tion in terminations.

Numeral words haue native abbrevi-
ation by letters or figures.

Finall Contraction pens onely the first part of the word with a punct at the fracture to intimate the supplement, as in
our

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our Recipes, thus; Rx. pil. coch. ʒ. ij. pil. pol. ʒj. diag. et troch. alh. an. gr. jss. ol. mac. g. ij. ol. zz. g. j. cum aq. nra cephal. q. s. f. p. 7. deaur.

But the first syllable, with a leading Letter to an other, may supersede the puncture, as in comb combine, himf himselfe, iniq iniquitie, notw notwithstanding.

The Contracting of Sentences is the penning of a competent beginning of an habituall or knowne Lexion with &c. at the break-off, to imply the sequence. But in quotable Writs, quote onely the Author and Place, and supply by Reuise.

And here may I conclude Literall *Brachigraphy* for the compleat Art, with this caution, that when you vse it not for close nor for secret, but for speedy writing onely, tis then not amisse to take more liberty both for distance of Place and fulnesse of Letters, the better to distinguish Implications.

Of the Verball part, thus much in a word, though a few more will suffice at large.

FINIS.



